

THE  
**MUSICAL WORLD,**

A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained ;  
Was it not to refresh the mind of man,  
After his studies or his usual pain ?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

MARCH 18, 1836.

No. I.

PRICE 3d.

A SKETCH OF THE STATE OF MUSIC IN ENGLAND,  
FROM THE YEAR 1778 UP TO THE PRESENT.

BY SAMUEL WESLEY.

THE year 1778, when the Concerts of Bach and Abel were performed at the New Rooms in Hanover Square, may be considered a period at which the Art had attained a high degree of excellence. They were ably led by Mr. William Cramer, father of the present J. B. and François. The most eminent performers, both vocal and instrumental, were annually engaged, among whom were Cecilia Davis, of English birth, whose performance was remarkable for neatness and brilliance of execution ; Signora Georgi, an Italian, a capital bravura singer, with a voice more powerful, but not sweeter, than Davis'. Aguiajairi, an opera vocalist, also an Italian, remarkable for an extensive compass, both high and low, was also among the vocal artists there. Grassi and Banti, excellent performers, also adorned these Concerts.

Tenducci and Rauzzini, most elegant and pathetic singers, were also in vogue, and highly popular, excelling in various styles ; the latter an excellent composer. His opera of *Pyramus and Thisbe* is a specimen of his great abilities in composition. Trebbi, a tenor, and Moriggi, a bass, were also able vocalists about this time. John Christian Bach performed his own concertos, &c. on the piano-forte ; a neat and steady performer, without much execution.\* His partner, Charles Frederic Abel, was an elegant and excellent composer, and an admirable and inimitable performer on the viol de gamba, which he exhibited constantly at their Concerts.

Among the eminent instrumental performers, were Crosdill and Cervetto on the violoncello, who were both exquisite ; the former remarkable for wonderful correctness in the most rapid passages, preserving at the

\* He was not an organ player, which is somewhat singular, as his father, Sebastian, was the greatest master of that Instrument ever known.

same time as strong and bold a tune, as if they were slow and easy ; the latter artist inimitable for his tasteful and elegant expression, and pathetic performance of slow movements. Fischer was a matchless performer on the hautboy, and his compositions were of the most original nature. His Minuet has been a general favourite for more than half a century, on the theme of which Mozart composed a series of the most brilliant Variations. Giardini also performed at these Concerts, whose tone on the violin surpassed that of any of his cotemporaries.

The said Concerts were deservedly esteemed as in all respects the finest in England, and were all most numerous and fashionably attended by nobility, gentry, and the first characters in the musical profession.

The Concerts of Ancient Music, which were given first at the Rooms in Tottenham Street, and afterwards at those in Hanover Square, may be ranked as a valuable acquisition in the cultivation of that venerable style. They were originally led by the late Mr. Hay, and conducted by Joah Bates ; afterwards and at this time the leader is F. Cramer. The late Mr. Greatorox succeeded Bates as conductor, and him Mr. C. Knyvett. Every species of ancient good old Music is brought forward there : of course Handel, Purcell, Corelli, Geminiani, Steffani, Carissimi, &c. are in continual repetition. Miss Harron, afterwards Mrs. Bates, was among the original singers ; Bartleman, Harrison, Mr. and Mrs. Vaughan, the Knyvets, Billington, and many others, possessing the first-rate vocal powers of their day.

The Concerts of Salomon were most excellent, and may be justly said to have formed a grand epoch of new musical excellence, by the introduction of Haydn and his inimitable Symphonies into this country. He was a most spirited and energetic leader, and a liberal encourager of musical merit and genius, wherever found. He engaged various performers from time to time, and the celebrated Yaniewicz made his debut at his Concerts. Young Pinto, his pupil, was one of the most wonderful youths who ever existed ; he could play the most difficult compositions at first sight, and his precision in the execution of Keütser's or any other of the most elaborate Solos and Concertos, was truly astonishing. He was taken from this world in the twentieth or twenty-first year of his age, leaving the musical public to lament the loss of one of the brightest geniuses that ever adorned the Art.

Haydn always presided at the piano-forte, when his Symphonies were performed ; and they were constantly received, by an attentive and numerous auditory, with that unbounded applause to which they were so justly entitled. His Canzonets have been always favorite compositions, and he always preserved the true accentuation of words and syllables, with an exactness remarkable in a foreigner.

Pleyel established a set of concerts, in opposition to those of Salomon.

They were very far inferior to them in point of excellence, but were nevertheless patronized considerably among some of the higher circles. Pleyel's style is light, and generally pleasing, but quite deficient in respect of depth and science, when contrasted with that of Haydn. The performers engaged at his Concerts, were of a superior kind for the most part.

Haydn's Oratorio of *The Creation* was introduced into this country by Salomon, and performed, for the first time, at the Concert Room of the Opera House. Madame Mara was the principal soprano, and Bartleman the principal bass; a Mr. Small was the tenor, a singer possessing a sweet voice, and elegant taste, who was an Englishman, but had studied in Italy so successfully, as to render himself complete master of the very best style of intonation and execution.

The above Oratorio was received with the warmest and most flattering tokens of approbation. It has been considered as a classical and stock composition, ever since its introduction into England.

(To be continued.)

#### NATIONAL MUSIC.

Dr. Burney, in his very pleasant "Musical Tour," makes the following sensible remark upon the chief cause of the state of National Music in the different countries of Europe:—"Nature," he says, "distributes her favours pretty equally to the inhabitants of Europe; but moral causes are frequently very powerful in their effects. And it seems as if *the national music of a country was good or bad in proportion to that of its Church service*; which may account for the taste of the common people of Italy, where the language is more musical than in any other country of Europe, which certainly has an effect upon their vocal music; but the excellent performances that are every day heard for nothing in the churches, by the common people, more contribute to refine and fix the national taste for good music, than any other thing that I can at present suggest." The above observation may perhaps apply to every nation, except the English: their national music has certainly improved, but in an inverse ratio to their latter ecclesiastical compositions. While these have deteriorated in character, and notoriously so in performance, the secular music has made considerable advance. In the cathedrals, Kent's washy, meagre, harmonies, are more frequently performed than the old standard classical compositions of Tallis, Blow, Croft, Green, Boyce, &c. In the parish churches, the same plain-song psalm tunes—and not always the finest of them—go on from Sunday to Sunday:—as for the great bulk of the Sectarian hymn-tunes, they have, luckily, produced no change in the national taste. In the case of England, therefore, we cannot refer to our ecclesiastical performances for whatever progress we have made in musical science—in short, the national music has *not* of late years maintained a "proportion with that of its Church service." The fact is—

native prejudice apart—the English, take them collectively, are a people who will, and do, think for themselves: moreover, it is their peculiar tendency to adopt, and endeavour to improve upon, the thoughts of others. In mechanical science this faculty is paramount: the demand for machinery is universal, and the result is, that no nation can compete with them in practical and ornamental excellence. So, in the course of half a century, it would be in music, if the demand for the article bore anything like the same proportion. In the sister branch of fine art, the request has been for rural, domestic, and animal, subjects; and we have artists falling little short in genius of Claude, and the Flemish schools; we have Turner, and Callcott, and Lee; and Wilkie, and Edwin Landseer, and a host of others. The English are a people of great ambition, and of immense energy. It is ridiculous to talk of their commercial occupation, their soil, and their atmosphere, saddening their genius—the same air was inhaled by Chaucer and Spenser, and Shakspeare and Milton; by the Bacons and Hobbes, and Newton and Locke; by Reynolds and Barry, and Gainsborough and Wilson; by the old madrigal composers, the Church writers, the Palestrinas, the Leos, the Carissimis, of this same gloomy, foggy, England.

To return to the subject that has called forth these remarks, the “national music of England has *not* borne any proportion to its Church Service;” but to the Roman Catholic Service, and the secular productions, or more properly *introductions*—exotic compositions—it *has* borne some proportion. It appears to us, that within the lapse of the present generation, four distinct epochs mark an improvement in our national taste. These are: first, the introduction of the German Masses to the Roman Catholic Chapels; the second, the bringing forward of the “Don Giovanni;” the third, “Der Freischütz;” and the fourth, the “Fidelio.” These, if we are not mistaken, have given an impetus to the current of good taste in this country, which years of inertness and indifference will not relax. That there is an innate ambition in the English people to enlarge and improve their intellectual capacity, we have only to refer to the literary institutions that are rising all over the country; and in the individual department of music, it is sufficient to observe the implicit deference an audience will pay, and the patient attention with which, at some of the Societies, (particularly in the East End of London) they will listen to long compositions of the most severe choral character. A few weeks ago, at a meeting of this description, we heard performed (principally by amateurs) the Requiem of Cherubini, and the second Mass of Haydn, to an assembly consisting of at least 300 persons; who, if they could not appreciate those compositions, (which was scarcely to be expected) they nevertheless were content to take their merit upon trust, and to subject their own understandings to the discipline of an acknowledged and chastised taste. Twenty years have not elapsed, since an audience of the same complexion would have left the room before half the performance was over. We remember that this was the case at the Philharmonic Concert, when Beethoven’s choral symphony was performed for the first and only time. It were a question whether the same result would attend a repetition of that work, if now attempted, and *properly* performed. Who does not remember the tardy and unwilling justice that was rendered, even by

practised musicians, to the intellectual pretension of that sublime genius? Can our patrons of the modern Italian music, discover any thing to admire in the peculiar and refined harmonies, and unwonted combinations of Spohr?—did they not cut Weber dead? and do they not patronize and applaud, through thick and thin, the “tenth transmissions” of Rossini, (a true genius nevertheless in his way) through Paccini, Bellini, and Mercadante? Do they not almost uniformly take up and patronize second-rate talent in every branch of Fine Art? Do they not prefer Grisi, as a singer, to Malibran; and Tamburini to Lablache? This, however, is not the case with the bulk of the community, who have improved, and are improving, in taste every day. But, to return to our first proposition, it is *not* “the church service that has wrought this improvement in our national music.” The people are doing it for themselves, by the aid of the best foreign examples. The first thing after achieving a great original work, is the being able to appreciate it; and the next—the ambition to do so.

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#### CONCERTS.

Mr. CORNELIUS FIELD's Concert was given at the London Tavern on the 8th instant, to a well-filled room. The performers were Mrs. Bishop, Miss Clara Novello, Mr. Hobbs, Mr. Francis, Mr. J. O. Atkins, and Mr. Field. The latter, whom we had never before heard, possesses a bass voice of good quality,—so good, indeed, as to merit farther and superior tuition to that which it has hitherto received. Mr. Dando played on the violin an exquisite cantabile movement and capriccio by Maurer.

Concert of Classical Instrumental Music, Horn Tavern, Doctors' Commons.—These chamber concerts will prove of essential benefit to the cause of sterling music. We cannot but recognise the promise of better days, when we witness, as we did on the 9th inst., a large company attentively listening for a whole evening to an unvaried succession of *Instrumental* compositions. Onslow's quintett in A minor, Op. 34; Spohr's quartett in G minor; Beethoven's Septuor, (*played all through*) and quartett in F; with a selection from the 1st and 7th of Corelli's Trios, 4th set;—constituted the programme of the concert. The performers were Messrs. Dando, J. & H. J. Banister, Chubb, C. Severn, Lazarus, Baumann, and Callcott. The next Concert will take place on the 6th April.

ANCIENT CONCERTS.—The first Concert of the Season took place on Wednesday the 9th inst. under the direction of His Grace the Archbishop of York. There was (as, unhappily, might be anticipated) little or no novelty in the selection. The singers were Mesdames Caradori, Knyvett, and Bishop; Messrs. Vaughan, Hawkins, Balfe, and Phillips. The most interesting performance of the evening, was a movement from the lessons of Handel, which was charmingly played. It is with regret that we contemplate the decay of these concerts, which used to be so exquisitely select with regard to the *matériel* of assistants. The Ancient Concert room *was* a theatre for the most accomplished professors, not (what it has been made of late years) a school-exhibition for students.

On the 10th inst. the great room of the London Tavern was crowded to an overflow, at MR. & MRS. COPE's Concert. The principal performers were, Miss Clara Novello, Miss Birch, and Mrs. Shaw; Messrs. Giubilei, Hawkins, and H. Phillips. Leader, Mr. Dando, Conductor, Mr. Cope. Mrs. Cope played, in a pure style and with neat execution, Hummel's Larghetto, and

Variations on a Tyrolean air. Also his Grand Trio for the Piano-forte, Violin and Violoncello, with Messrs. Dando and H. Bannister. Morley's Madrigal, "Fire, fire," was judiciously omitted, on account of the great length of the Concert, from numerous encores.

The last of the Second Series of Chamber Concerts at Willis's Rooms, took place on Thursday the 10th. It was so well attended, that even the ante-room was more than half filled. The performance was as delightful as any of the preceding. These charming intellectual treats are rapidly extending in popularity. A third Series is promised, of which due notice will appear in our pages.

THE ACADEMY CONCERTS—have started for the Season in a manner that reflects credit upon both Directors and pupils. The first was given at the Hanover-square Rooms, on Friday the 11th. The *Mount of Olives* occupied the Second Part, and was performed throughout—this was in good taste. The Solos were accompanied with discretion—subdued in tone, and, generally speaking, waiting on the voice, not smothering it. The principal—perhaps the only defect in the performance, consisted in the feebleness of the chorus when competing with the instruments: the former could at times be scarcely heard.

VOCAL CONCERTS.—The Fourth Concert of the Season, which was given last Monday, was honoured by the attendance of H. R. H. the Duchess of Kent and the Princess Victoria. Both looked remarkably well, and were received with those unequivocal testimonies of esteem and affection, which mark the well-founded hopes of a rational and free people. Attwood's Anthem, composed for the coronation of our present King, opened the Concert. It is a fine composition, and was well performed, although it is somewhat trying, from the frequent and sudden changes in the time. The two Madrigals were, of course, encored; not however because the action has become a habit at these concerts, but because they, as well as the singers, richly deserved the compliment. "Cynthia thy song," by Croce, was the one; and the other by Festa, translated by Mr. Oliphant, beginning—"Down in a flowery vale." Mr. Horsley's Glee for six voices, "What sing the sweet birds," was sung in a manner worthy of that sound musician's talent. One of the treats of the evening was a sonata, or, more properly, perhaps, a fantasia for the piano-forte, by Beethoven, accompanied by the orchestra, and concluding with a chorus, upon what we suppose to be a rural national melody. Mrs. Anderson (who always plays *con amore* when she is before a composition by Beethoven or Hummel) exhibited her admirable talent to the very best advantage upon the present occasion. Spohr's masterly work, "The Christian's Prayer," which should form one feature in all festival meetings (for it is, indeed, a divine composition), was well performed, but the chorus wanted body and weight. A solo from Gluck's "Orfeo," "Che farò senza Eurydice," (and in which our grandsires tell us Guadagni thrilled the hearts of his audience) was sung upon the present occasion, and with fine expression, by Miss Masson. With this exception, we have little to commend in the solo singers. Miss Ransford possesses a voice of considerable power; she will, however, do well not to risk a promising reputation by attempting a class of music in which she appears not to have been initiated: Mozart's "Parto ma tu ben" is beyond her present grade. It would be unjust to conclude this notice without complimenting Mrs. Seguin and Mr. Parry Jun. upon the pure taste in which they sang that favoured duet of our boyish days, "Love in thine eyes."

MR. SALAMAN gave his Concert at the Hanover-square Rooms on Wednesday evening. He played Mozart's grand posthumous Concerto in C major, in a fine and masterly style; not after the modern snapping, banging fashion, but in the delightful manner of John Cramer. Also a Fantasia Militaire by Pixis,

an uninteresting composition. The vocal music of the evening, though excellent, wanted variety; with one exception, it was all Italian, and of the same class. The singers were Mad. Caradori, Mrs. Bishop, and Miss Clara Novello, Sig. Winter, Balfe, and Cartagena. The room was well filled.

QUARTETT CONCERTS.—Messrs. Blagrove, Gattie, Dando, and Lucas, gave the first of their series of Concerts last evening, (Thursday) at the Hanover Square Rooms. Onslow's Quintett in F minor, in which Mr. Howell played the bass; Haydn's Quartett in E flat major; Mozart's Trio in E flat major, played by Messrs. Moschelles, Dando, and Willman; and Beethoven's Quartett in E minor, constituted the programme of the evening; with the "Per pietà" of Beethoven, and "Il pensier" of Haydn, sung by Mrs. Bishop, and Mr. Balfe. The performance went off much to the satisfaction of the audience.

### THEATRES.

KING'S THEATRE.—The Italian Opera has opened with good spirit. The company, which used to be even below third-rate talent till after the Easter recess, is more than respectable this season. We cannot be said to have heard Mad. Coleoni-Corti; for she was so ill on Tuesday night from cold, as to excite no other sentiment than that of commiseration for a young creature who was running the chance of destroying for ever a talent of evident promise. Winter, who first appeared in this country during the bubble-dynasty of Mr. Monk Mason, was never a favourite with us; and we saw no reason to alter our opinion the other evening. His talent is limited; the quality of his voice (a second, if not a third-rate tenor) thin and unsatisfactory; and, as an actor, he deserves no consideration at all: he is the most un-mortified of passionate lovers, and the least varied as an attitudinarian—ending almost every sentence with pointing out behind him. He appears, however, to greater advantage in the Concert Room; at Salaman's Concert, for instance, he sang excellently. But Cartagena redeemed all our disappointment of the evening. He is a singer of real and high promise. His voice, a large and deep baritone, is fine in quality, and accurate in intonation. It wants the remarkable flexibility of Tamburini; but, as he appears to be almost youthful, is well founded in his art, and is full of energy, he will doubtless rapidly develop into an accomplished singer and actor. He is decidedly the best artist we ever heard open an opera season. The band (to which we always turn, and implicitly when elsewhere dissatisfied) is, if possible, finer than ever. Between the opera and the ballet, they played in the most perfect style the overture to "Guillaume Tell,"—the most descriptive and the best instrumented of Rossini's orchestral compositions. By the way, how well this fine opera might be got up, if Grisi, and Rubini, Tamburini, and Lablache, really do return to us. We may add, in conclusion, that the dancing is little inferior to that which accompanies the full season.

ZAMPA.—A mutilation of HEROLD's opera was brought forward, at Covent Garden, on Saturday the 12th inst. The composer was a young Frenchman of considerable promise, which was quenched by his untimely death. Of the music to this (we believe) his last work, little commendation can be awarded beyond the frigid one of its being "pretty" in character, and well scored for the orchestra. There is an agreeable 'bridal chorus' in the opening of the piece, and a delightful little ballad, ('Alicia was a flower') gracefully sung by Miss Turpin (whose voice, by the way, is deserving of careful tuition.) Miss Romer was encored in a little comic song. The slovenly manner, however, in which the opera was got up, created a contest between the audience and stage-manager, who was asked whether it had "ever been rehearsed at all?" Such is the mode of doing justice to musical talent in our "classical theatres;" the works are first dislocated, and then huddled on to the stage, unlearned, and unpractised.

## REVIEW OF MUSIC.

"*Orpheus*"—a Collection of Glees, by the most admired German Composers, with English poetry. EWER & Co.

*The Waltz Bijou*—composed by Moritz Strauss. EWER & Co.

*Four Seasons*—the Poetry by Lord Byron, composed by F. Ries. BALLS & SON.

*The Orpheus*, we think, promises to be a favourite. The first book contains 6 Glees by Weber, Blum, Spohr, Marschner, and Werner. The work is in pocket size, and in separate parts, with a piano-forte arrangement. Moreover, it is cheap. The 3rd and 4th in the order (by Weber and Spohr) are in the peculiar and beautiful manner of those writers—popular in character, sweet in melody, and agreeably harmonized; exhibiting nothing however of the design of the English glee. The following errors should be corrected in the plates. No. 2, bass, 4th bar: C E should be E C. *Trio* minore, the part above the bass, 3rd bar: A A should be F F. At the 9th bar of the same, 3rd part from the bass, D should be B. And at the 17th bar of the same page, the C should be *sharp*. Lastly, in No. 4, 3rd part from the bass, 3rd bar after the pause, the G continued as the last quaver produces a harsh effect: it should be A.

*The Waltz Bijou* is rather superior to the generality of this class of composition.

The songs by Ries are of a high order. The first is spirited, possessing, however, less originality than the other three; yet, in the 5th page, is a beautiful transition from B flat into D major at the words "Behold the coming strife." The second song is truly charming, somewhat reminding us of the author's master—Beethoven. The third, "Incantation" is grand, and we venture to add, original; and the fourth is replete with graceful expression.

In starting our work, we may as well explain the object we have in view under the head of musical criticism. It is simply this:—to notice such compositions as we conceive exhibit ability in their several branches of the science; and to *pass over* those which in our opinion are not calculated to advance the cause of good music. It is neither our principle nor our interest to polish and point a cutting and ill-natured sentence. Any flippant dapper can make an impertinent speech, and any jackass a brutal one.

*A short Account of Madrigals from their commencement to the present time: with some remarks on Chamber music in the 19th Century.* By Thomas Oliphant, Esq. CALKIN & BUDD.

Real information, good taste, and sprightly writing are concentrated in this little eighteen penny volume. The remarks at the end, upon the character of our fashionable chamber music are said to have given so high offence in the circle of *Pacini*sts, and other *nimini-pimini*-ists, that Mr. Oliphant, like his near name-sake, never sleeps twice in the same chamber; never returns home by the same road he set out; and never appears abroad but in a shirt of mail.

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SPOHR, it is said, will visit England this year.

Mrs. BRIDGMAN's first Oratorio will take place this evening at the English Opera House. Due notice in our next.

MENDELSSOHN'S ORATORIO.—We hear that this great musician is putting the last touches to his sacred Oratorio of "The Conversion of St. Paul." His treatment of his subject is said to be in the severe, Handelian school of that class of composition, which he considers the exemplar for Oratorio writing. Report also speaks favourably of the literary part of the work, as being dramatic and classically poetical.



BEETHOVEN'S SINFONIA EROICA.—It is not generally known that Beethoven intended to have dedicated his "Sinfonia Eroica" to Buonaparte, entitling it the "Sinfonia Napoleon." When the news, however, arrived, that the *First Consul* was about to assume the title of *Emperor*, the bluff musician exclaimed: "Oh! he is making an emperor of himself, is he? then he is no better than the rest of them:—He shall not have my symphony!"—Shocking old radical! No wonder he died poor.

MEYERBEER'S NEW OPERA, *Les Huguenots*.—The Paris correspondent of the *Times*, March 11th, gives but a cold account of this new opera; which nevertheless has met with great success. He gives reasons for his objections, and remembering as we do the characteristic of Meyerbeer's music, we suspect them well founded and accurate. "The instrumental parts," he says, "are certainly worked with ability; but in general the modulations are either forced, or affected. The recitative is accompanied invariably by the full power of the whole orchestra, and exactly in the style in which the intervals between the utterance of sentences are filled up in certain melodramas. In aiming too much at *originality* in his chorusses, he has put richness of harmony and grandeur out of the question. There is no overture. Is it because he understands the mastership of composition better than a Mozart, a Beethoven, and a Rossini, or because he is conscious of inability to write a proper overture?"—We say that this is by no means the reason, but that the author is evidently desirous of doing things differently from every one else: hence his new five-act opera contains five instrumental introductions rather than an old-fashioned overture. We hope to hear the *Huguenots* for ourselves.

### SONG,

SET TO MUSIC BY FELIX MENDELSSOHN BERTHOLDI. (*Unpublished.*)

I LOVE the talking of the giddy breeze,  
And the quick ripple of the ocean;  
And the waving of high forest trees,  
And the clouds' eternal motion.  
But more than these I love a calm so deep,  
That I but *think* the breeze is nigh;  
When woods and clouds are still as flocks asleep,  
And ocean like the marble sky.  
So have I lov'd the low-sweet voice and clear  
Of that unreprieving mouth,  
Whose notes still hang upon my mem'ry's ear  
Like fairy tales in early youth.  
But when my eyes those eyes would meet,  
And each a mute entreater;  
Oh, then indeed my heart would beat,—  
For though the words of love are sweet,  
The thoughts of love are sweeter.

CHARLES COWDEN CLARKE.

### *Operas and Concerts for the ensuing Week.*

SATURDAY, 19.	Beatrice di Tenda, New Opera by Bellini, never performed in this country.
MONDAY, 21.	Philharmonic Concert. Evening.
TUESDAY, 22.	Opera Night.
WEDNESDAY, 23.	Second Ancient Concert. Evening First Societa Armonica. Evening.
THURSDAY, 24.	Mr. Hawes'. Evening.
FRIDAY, 25.	Mrs. Bridgeman's Second Oratorio. Evening.

## WEEKLY LIST OF NEW MUSIC.

## PIANO-FORTE.

- BELLINI's Last Thoughts. Subjects taken from Beatrice di Tenda, E. F. Rimbault ..... LONGMAN
- Beethoven's Sonata Pathétique. Arranged by Czerny ..... METZLER
- Bertini's Etudes Caractéristiques CHAPPELL
- Companion to the Young Pianist's First Instruction Book, containing Popular Airs, Book I, A. C. Whitcombe ..... PAINE
- Chaulieu's Preludes ..... BALLS
- Czerny's Three Fantasias, from Beatrice di Tenda ..... COCKS
- Two Fantasias from Zampa, DITTO
- Six Brilliant Rondos ..... DITTO
- Les Fleurs de Mayseder, No. 6, Duet ..... WESSELL
- Farenc, Three Rondinos ..... DITTO
- Galloppe des Lanternes, F. Kalkbrenner ..... Z. T. PURDAY
- Gloria in Excelsis, from Mozart's 12th Mass, Duet, D. W. Bankes. DITTO
- Hünter's Duet in C ..... BALLS
- Les Bluettes Musicales, 2 bks. COCKS
- Les Souvenirs, Nos. 1 & 2, Op. 79 ..... CHAPPELL
- Eighteen Progressive Exercises, Op. 80 ..... DITTO
- L'Utile et Agréable, Nos. 1 & 2 ..... DITTO
- Etudes Mélodiques ..... DITTO
- Kuhlau's Les trois Roses, by Clinton. P. F. & Flute, 3 books ..... WESSELL
- La Belle Viennoise, And. and brill. Rondo, Duet, A. Krollman ..... PAINE
- La mode, Rondo, Fred. Kohler ..... LONGMAN
- Les fleurs de l'Opera, 6 Nos. .... BALLS
- Le Stelle, Sei Waltz Gabussi ..... ALDRIDGE
- La Marseillaise, with Introd. by T. A. Rawlings ..... MONRO
- La Parisienne, ditto, ditto ..... DITTO
- Mrs. Montiero's Waltz—La belle Madeirienne, with Introd. Vars. and Finale, by J. D. Dos Santos PAINE
- Mayer's (C.) Tribut à Weber. Gr. Vars. di Bavura on his last waltz WESSELL
- National Quadrilles, 5th Set, W. Etherington ..... METZLER
- Neapolitan Tarantella, from J. H. Bayly's Burletta, 'One Hour'. CHAPPELL
- Overture to Bellini's Beatrice di Tenda, Rimbault ..... LONGMAN
- to Ditto I Montecchi e Capuletti, Ditto ..... DITTO
- to Barbieri, La Gazza, Italiana, Otello, Tancredi, Cementola, for P. F. & Violin, Chaulieu ..... COCKS
- Popular Styrian Melody. Variations, J. R. Ling ..... GEORGE
- Rondino à la Valse, J. A. Rawlings DUFF
- Spohr's Notturmo, Op. 34. P. F. and Violin ..... COCKS
- Strauss, Beauties of, 6 Sets of Waltzes ..... DITTO
- Sowinsky's Mosaïque Musicale ..... WESSELL
- Homage à Uruska Polonaise brill. ..... DITTO
- Charmes de Versailles, 3 Valses et Mazourka ..... DITTO

- Semiramide, Opera of ..... EWER
- Theme and Introductory Movement, Kalkbrenner ..... DEAN
- There's na luck, Vars. J. M. Rost. MONRO

## SONGS.

- BIRD of the Greenwood. Words, Mrs. Hemans. Music, Neilson ALDRIDGE
- He blamed her in his songs. Music, C. Hart. .... GEORGE
- Hark the distant village peal, Attwood. HILL
- I've a home on the mountain, Lee EAVESTAFF
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